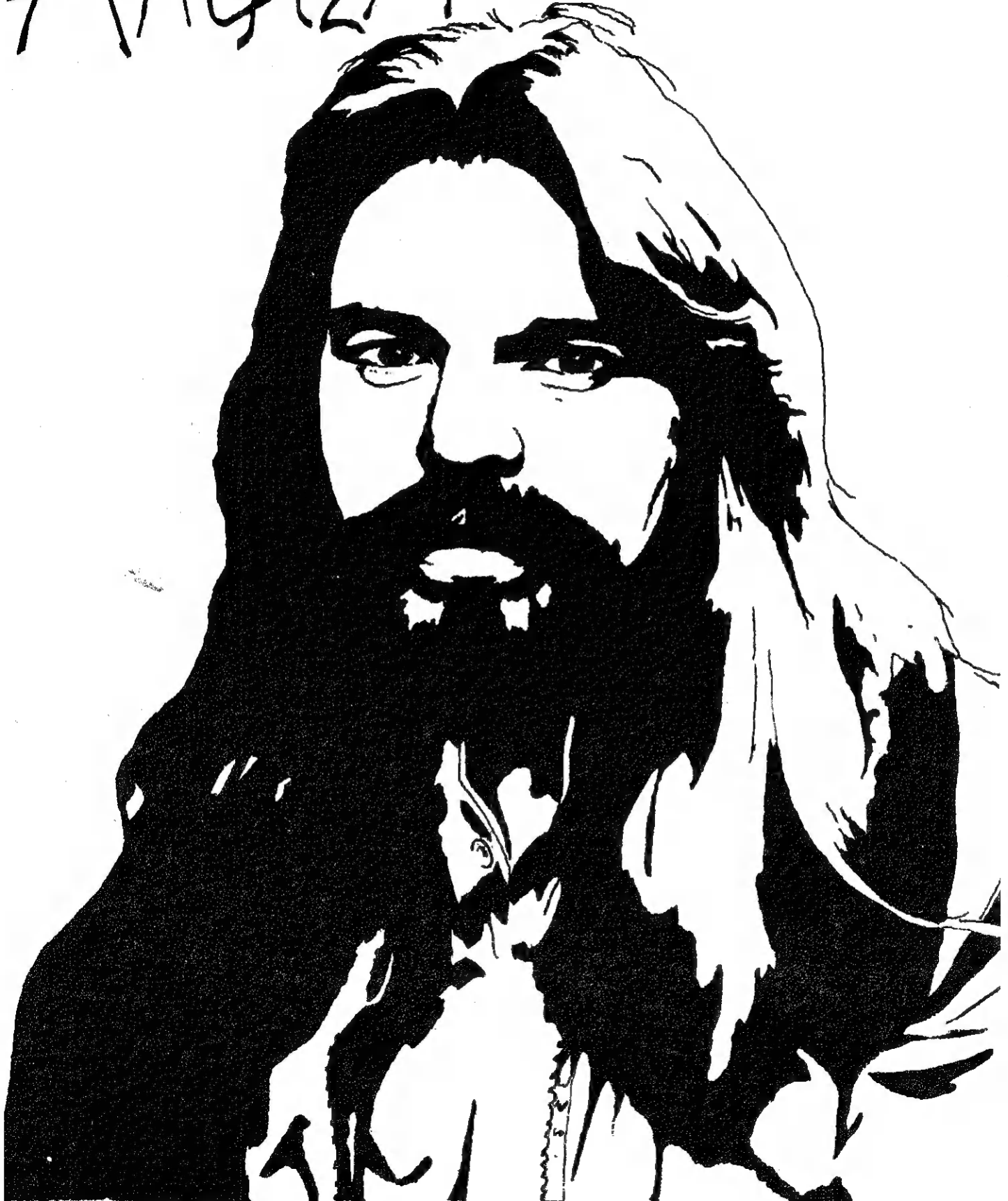


Anthem



Lowell Shaw

## NASHVILLE! (on vinyl)

By Keith A. Gordon

Allow me to get one small thing out of the way from the very beginning: I absolutely abhor live music. Can't stand the stuff. Save for a few talented exceptions (such as Springsteen, REM, The Ramones, among others...), I try to avoid concerts and club dates. Why? Well, bunkie, this ol' rock 'n' roller has spent damn near ten years on this rock critic beat, covering more than my fair share of live acts, dodging a seemingly endless stream of drunken teeny-boppers, drugged-up rednecks and flying pyrotechnic displays. I explain all this so that you'll understand, without a DOUBT, that I've judged the following local bands by their material on vinyl, and not on the few of them that I've seen play around town. So then, here's the best (and worst...) of NASHVILLE ON VINYL:

### Practical Sylists...GENERAL BEAT/MY BED

A fine pop/rock single, chock full of (positive) energy...what radio would be like if the programmers had balls. Very promising buncha rockers here, folks.

### Threk Michaels...I AM JUST A TROUBADOR ...FOLLOWING THAT ROCK & ROLL STAR

Two excellent, insightful albums from one of Nashville's most interesting, and most promising young singer/songwriters. TROUBADOR, tho a lyrically strong album, suffers from poor production, with Michaels merely accompanying himself with the occasional harmonica and acoustic guitar.

FOLLOWING THAT ROCK & ROLL STAR shows

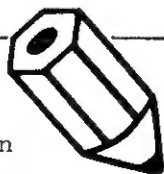
an unbelievable growth in maturity and execution over the previous release. Using Gene Cotton's back-up band, better recording facilities and thicker production, this album is a pleasant blend of styles, ranging from Ricky Nelson-styled ballads, to Motown influenced material. This album achieved (very) limited local airplay, in spite of the fact that it was perfect for a number of area radio stations. ANTHEM asks the question: why doesn't this man have a major recording contract?

### Jason & The Nashville Scorchers... RECKLESS COUNTRY SOUL EP FERVOR

Hank Williams meets the new wave and we all benefit from it. Both the EP and the album contain a pleasant mix of

(Continued On Page Three)

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# STARLIGHT SPEAKS!



...OF HOME TAPING, COUNTERFEITING AND THE  
GREAT SCAPEGOAT HUNT...

No fooling, kiddies, the recording industry is a billion dollar a year business. Although you'll hear industry spokesmen bad-mouthing recent sales figures, on the whole, the industry has lost little ground since their record high \$4.1 BILLION gross profit earned in 1978.

Assuming that record sales are down, and that the recording industry IS earning a little less money these days, just where are these lost dollars flying off to? Well, alternative forms of entertainment, such as movies, cable television and video games certainly vie for a share of our hard-earned coin. Also, since 32% fewer records were released in 1982 than in the previous year, perhaps this accounts for a portion of the decrease in sales. According to the RIAA (The Recording Industry Association of America), though the big loss in revenue is due to home taping, with an estimated 455 million albums taped by consumers; in 1982, the loss to the industry due to all forms of illegal recording is estimated to be between \$609 million and \$1 billion!

If the record company harbingers of doom would clear their co-lective heads of this fuzzy thinking, they'd surely see what a vicious bit of illogical rationalization this is. You can't lose something that you never had (such as the non-existant sale of an album or tape), so how in the world can it cost the industry a single red cent?

A study of the "home taping problem" done by Warner Communications (one of the big boys in the industry with their Warner Brothers, Elektra and Asylum labels) was released in early 1982. Titled "A Consumer Survey: Home Taping", the study turned up some surprising facts: from a total of 2,370 respondents, 18% said that they taped at home to preserve the quality of the record; another 18% were driven to tape an album because no pre-recorded tape of the same existed; and another 17% taped their own because of what they judged to be inferior quality in pre-recorded tapes and albums. Only 45% of those surveyed said that they taped an album so that they wouldn't have to buy it.

In their pitiful falling all over each other to find a reason for sales figures which have consistantly dropped from the all-time 1978 high, the record companies have sought, and found scapegoats to cover for their own frightening incompetence. Although today's bug-a-boo is home taping, just a few years ago the scare was over bootleg albums. The record companies claimed that bootlegs cheated consumers with high prices and poor quality (two major complaints consumers have with LEGITIMATE recordings...); deceiving people into thinking that they, the bootlegs were legitimate label releases.

These contentions are absurd. Bootleg albums are made up of previously unreleased material, such as studio out-takes or live performances. Bootlegs, by the mere virtue of being illegal, are also difficult to locate. The average consumer has never seen a bootleg album, much less been deceived into believing it to be a legitimate release. Bootleg lps are sought after, and found by hard-core collectors who generally own all, or most of an artist's regular material.

Industry losses due to bootleg recordings are vastly inflated, also. Although industry estimates claim \$500 million in lost revenue due to ALL forms of record piracy (not only bootlegs, but counterfeiting also), a recent RIAA announcement places the total seizures of illegal recordings by ALL law enforcement agencies last year at just under 200,000 units (let's see...200,000 units at a cost of \$8.00 per equals...\$1.6 million! A far cry from that half a billion mark, eh? Either a) there aren't many record pirates being caught, or, b) there aren't nearly as many record pirates as the RIAA seems to think there are, or c) somebody is charging a hell of a price for those illegal records.

I'm afraid that I must disagree with a lot of the industry's muddy-headed arguments on the dangers of both home-taping and bootleg albums. If one were to study the figures presented, then the industry losses due to parasites come close to matching the actual sales revenues themselves. As I stated earlier, you can't lose that which you never had. I might suggest that the record companies take a long, hard look at their own, real problems rather than search for scapegoats (

inued From Page Two)

to blame sales decreases. Perhaps if the record companies, were to trim the from their staffs, cut back on waste and efficiency, improve product quality, more money on promoting new artists and on promoting those artists already posing a large following and, most of all, album prices to be competitive with forms of entertainment. The results be an undreamed of increase in sales... satisfaction for all concerned!

ISSUE, BOYS & GIRLS, starlight TAKES A AT THE "NEW" BILLBOARD HOT 100 & HOW IT ENCES WHAT YOU HEAR ON YOUR RADIO!

inued From Page One)

try-flavored material and rockin' nals. FERVOR has attracted a deal of national attention, all well-deserved. Jason & his boys a vibrant, alive bunch of local rators. Favorite song: "Broken Key Glass".  
e Animals...NASHVILLE BABYLON  
...LOST WEEKEND

Nashville's resident party band, The e Animals may be limited somewhat in e, but certainly not in spirit. Their effort, NASHVILLE BABYLON, holds few rises. A coupla old tunes, "For Your ' and "Tobacco Road" prop up the album, n the remaining material is weak...

LOST WEEKEND makes up for the weak- es (and promises) of the first album. ntains the finely-crafted original stant Attention", the local-favorite ls", and their usual covers, including Funky dread version of "These Boots Made For Walkin'", and their unofficial e song, "Secret Agent Man".

al...anything they put on vinyl

The local popularity of this bunch of ins, quite frankly, escapes me. These have obviously read one too many copies e New Music Express, believe them- es to be the new sons of techno-pop, ve all suffer for it. Factual fills e vinyl with every tired technologi- cliche available, the result being electronic masterbation.

# LOST & FOUND

By Keith A. Gordon

There's quite a lot of great music being released these days that never reaches your greedy little ears, either due to lack of promotion, lack of radio airplay, or both. Every month, through LOST & FOUND, we're going to introduce you to some great, if not classic rock and roll, most of it available in the cut-out bins at your favorite record store, or at used record outlets, such as The Great Escape on 21st & Broadway or The Great Escape in Madison.

This month, we'll cover two or three street-level rockers who were looked over during the glut of new bands & material that came out during the new wave explosion, 1977 thru 1980.

D.L. Byron...THIS DAY AND AGE

(Arista)

I've found copies of this gem going for as low as 50¢ around town, so scarf it up if you get half a chance! Another artist unfairly labeled "Springsteen Clone", Byron manages to transcend this pigeon-holing with a non-stop rocker of an elpee. Ten tunes without a break, produced by Jimmy Iovine (who's worked with John Lennon, Stevie Nicks & Springsteen, among others), this mother cooks from start to finish. Byron also did a cover of "You Can't Hurry Love" on the TIMES SQUARE soundtrack and was responsible for co-writing "Shadows Of The Night" with Rachel Sweet (we'll speak of her next time around), a big hit for Pat Benetar. This was his only solo album, though, and worth ten times what you'll pay for it!

Chuck Francour...UNDER THE BOULEVARD LIGHTS  
(EMI/America)

Another hot one here, boys & girls, Francour's single solo album can also be

(Continued on Page Seven...)

Welcome to issue number two of ANTHEM. It's taken us a coupla months to get this issue together, but we believe that you'll find it interesting. Our resident gadfly, starlight, bitches about the home taping controversy, we've got an insightful interview with singer/songwriter Threk Michaels, we take a look at the local music scene, and, of course, we've thrown in the usual features. See ya again in sixty... (Kent Orlando's BUNNIES FROM HELL will return next issue with his scathing review of racism in rock.)

# Music of the Past: Still Valid In the Present

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By Greg Walker

In listening to pre-recorded music, the need for change exists much more strongly than in other fields of entertainment in that it has a greater potential for quick saturation. Books, live performances, and movies are seldom experienced more than once or twice. Records and tapes however, can be played countless times until they lose any stimulation that they might have originally had to offer.

When the average music enthusiast realizes that his current listening repertoire no longer fulfills his musical needs, he naturally begins to search for something different to fill the void. If he is at all in touch with the media, he really doesn't have to look far for something to buy. Realizing the general public's tendency to embrace the new and reject the old, record companies make every effort to promote new releases, whether it is through constant radio airplay, MTV exposure, or blatantly sensationalistic advertising. The idea is to get the consumer interested in an artist's new product at precisely the same moment he is tiring of the old. This is what keeps the wheels of the music industry spinning.

What is perpetuated by this media blitz is an unfortunate situation--the refusal to acknowledge music of the past. Whether an album was released in 1927 or 1977, most people don't want to know about it. They are only interested in what is current.

This is, of course, understandable. The influence of the media is strong in everyone's life, and provides some with the guidelines for their existence. As always, musical trends both reflect and change what is happening at any given place and time. The images which are created for artists and geared for their respective markets are adopted by their fans, who form elitist groups harboring the idea that their lifestyle and thoughts are the true way to hipness. Since conversation is the natural element that draws people together, what could be more stimulating to talk about than current events--namely, musical current events?

This obsession for the new has reached ridiculous proportions. In some people's minds, the idea of being the first kid on the block to own an artist's newest release (and tell others about it) gives them a status boost among their peers. One individual, who will remain nameless here (because he is a friend) only buys product which has been released within the last month. If he discovers an artist through his latest album, he rarely bothers to check out the older ones, which are often superior. I was once in a car with this same individual and asked him what he thought of a tape which was in the cassette deck. His only comment was, "It's kinda old, isn't it?", spoken in a condescending tone of voice.

Now I ask you...what kind of mentality is this? There must be thousands of examples like the one above. If we want to get extreme about it, their rationale would indicate that anything released YESTERDAY automatically becomes obsolete. Not to get self-righteous about it--music is for enjoyment, and what someone listens to is their own personal preference. But by closing their minds to music of the past, many people are missing a great deal of enjoyment.

The media is not solely to blame for the obstacles which stand between old music and new listeners--many of these obstacles are created in the listener's mind. Since image identification plays such a significant role in some people's enjoyment of music, it is often an artist's image alone which might prevent someone from listening to his music. When an overly "image-conscious" person looks at music of the past, he might not be able to see past the stereotypes which depict the social environment of the time. Hence, he might associate The Beatles with screaming thirteen year old teenyboppers, or Jimi Hendrix with hippies and burned-out acid heads. Since these are images which he can't identify with (and probably avoids at all costs), he often won't make the effort to open his mind to the music itself. The same would apply in listening to music of the forties or fifties, "Dad's generation".

(Continued On Page Six)



# Give Up The Funk!!

starlight

Black boys be-bop down Broadway, doin' lacktop boogaloo, chromed mega-watt meganes blasting a beat that you poor, pitiwhite boys can only hope to feel in your dest dreams, suckers. While all of you -pubescent wankers sat at home last year listened to Styx & Journey & Krokus & Lepard for the love a god, we few fan- cs were tuned into the unshamedly rockin' nd of THE REAL THING!!

Well, I'll let you poor boys and girls on a little secret heretofore only known we few terminally hip critics: there's e to blacks in rock music than Prince Michael Jackson. Yep...you heard right. don't throw away your copies of 1999, or ILLER, just tune into the following, bro, GIVE UP THE FUNK!!

## PARLIMENT/FUNKADELIC CONNECTION

Not to many years ago, a wise man by name of Bootsy Collins stated, "listen the funk and your nose will grow." He , at the time, a member of George Clin- 's Parliment/Funkadelic/Bootsy's Rubber d family. Clinton is recording under his name now and in 1983, released one of funkiest, funniest singles, "Atomic ". This throbbing, soulful rocker com- ed nonsensical lyrics ("why must I be e that, why must I chase the cat, musta i the dog in me...") with a musical story e, proving for once and for all that funk be FUN!

The K-9 Corp released the single's el, "Dog Talk", a semi-rap funkier that

features one of the year's best lines: "I'm a blind dog with a seeing eye man, if I mistake you for a fire hydrant, I hope you'll understand..."

## SUGAR HILL RAPPERS

No doubt about it: Grandmaster Flash & The Furious Five are the masters of the street-side rap. "The Message" and "New York, New York" are both socially-potent, powerful statements about life today on the underside of life. Mel Mel and Duke Bootee's "Survival", sort of a sidewalk sermon released between the other two is a rocker, also.

## MOTOWN'S TWENTY FIVE YEARS OF EXCELLENCE

A word on soul and funk just wouldn't be complete without mentioning the power that begat them all: MOTOWN. 1983 was the label's twenty-fifth anniversary, and what a celebration it was! A television special with a gala, star-studded guest list was broadcast twice on network tv, moving afterwards into syndication.

It was the music that did the talking, though, as Motown began re-releasing many of their classic, long out of print lps. Their two special compilation albums, THE MOTOWN STORY and TWENTY FIVE YEARS OF #1, are priceless jewels, though, with the two together available for under \$25.00, and containing 63 different hits by the likes of Diana Ross & The Supremes, The Four Tops, The Temptations, Mary Wells, Marvin Gaye, The Jackson Five and many more. Running commentary on THE MOTOWN STORY, provided by (Continued On Page Seven)

As a last minute addition, ANTHEM asked its critics to compile a list of their five singles and their top five albums for the year 1983. Without explanation ut through the bulk of dreck and waste matter released during the past year (the s we chose to calculate our year was irrelevant: any song or lp that made a big sh, commercially or artistically or both was included; roughly, though, the time od ranged from October '82 thru Nov. '83).

h A. Gordon, ANTHEM's publisher; Contributing Editor, PROGRESSIVE MEDIA:

Singles: 5)Cyndi Lauper, "Girls Just Want To Have Fun", 4)Jo Boxer's, "Just Got y", 3)George Clinton, "Atomic Dog", 2)Nils Lofgren, "Across The Tracks", 1)Prince, tle Red Corvette"

Albums: 5)Was (Not Was), BORN TO LAUGH AT TORNADOS, 4)REM, MURMUR, 3)Clarence ons, RESCUE, 2)Michael Jackson, THRILLER, 1)The Clash, COMBAT ROCK

RABLE MENTION: Joan Armatrading's THE KEY and Motown's THE MOTOWN STORY

nie, Contributing Editor, ANTHEM:

Singles: 5)Culture Club, "Church Of The Poisoned Mind", 4)Bob Dylan, "Sweetheart You", 3)The Ramones, "Time Has Come Today", 2)Nena, "99 Luft Balloons", 1)Joey ne & Holly Beth Vincent, "I Got You Babe"

Albums: 5)The TomTom Club, CLOSE TO THE BONE, 4)Culture Club, COLOUR BY NUMBERS, ran Duran, SEVEN AND THE RAGGED TIGER, 2)Kate Bush, THE DREAMING, 1)The Ramones, ERRANEAN JUNGLE

(Continued On Page Seven)

Critic's Corner

(Continued From Page Four)

Technology itself has had a great effect on listener's inability to accept older music (specifically, most things which were recorded before 1972). Advancements in the area of sound recording the last ten years have left many ears spoiled and pampered. To a great deal of the populace, sound quality on vinyl has become as important as the actual performance. Thus, the more primitive mixes on records of the 50's and 60's often affect people negatively and prevent them from seeing a song's true merit.

Perhaps the biggest reason for the lack of interest in old music, however, is its own inaccessibility. Since radio is used primarily as a tool to promote new product, older music gets a meager percentage of the programming. Admittedly, most stations play a few old standards fairly regularly, but often the cuts played on an artist do not come anywhere close to representing

his best work (how many times have we heard "Riders On The Storm"? You might disagree, but I think it is one of The Doors' worst songs). Album prices being what they are today, few people are willing to take a chance on something they haven't heard before, so how is anyone to find the gems from the past?

If you don't already have eclectic musical tastes, you may be wondering, "Why listen to old music? What has it got to offer?" The most obvious thing is the vastly greater quantity of good product. Although 1983 has been an exciting year, musicwise, it would be absurd to think that the last twelve months have produced more outstanding releases than what has accumulated over the past twenty years.

More important, however, is realizing where the sounds of today came from. Although we are living in the celebrated age of "New Music", there is very little being done today which hasn't been done before. The general lack of creativity in the music industry is causing artists to look backward in a search for long forgotten musical genres which they can present as something new to an audience that they assume is too young to remember the originals. Every era in rock & roll is now being reresented in today's music. Rockabilly, Psychedelica, and Glitter Rock have all come back. Even the droning sounds of most synthesizer bands can be traced back to what Roxy Music was doing in '72.

How does one find out about old music? It's pretty much a matter of

searching on your own, rather than relying on the radio. One pleasant exception to the ironclad radio formats, however, is WRVU (91 Rock, FM), which plays a wide variety of music from every time period. "The Beach Party", which airs Sunday afternoons from 1:00 until 3:00 is a good way to get acquainted with what was happening in the late 50's and early 60's. Another good source for exposure to music from past eras is to visit used record stores, which, as well as carrying albums at bargain prices, often have records which are no longer available in regular retail outlets.

As I mentioned before, this was not intended as a sermon directed towards sinners of the new musical age. Although music is an artform, and often a means for expressing the dreams and concerns of the era it is created in, it should never be elevated to a sacred status. Music is for enjoyment, first and foremost! Keep an open mind and you can find an unlimited supply of music to enjoy. There's a whole world of it out there!

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## Attention! Shieldettes

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Here at the Les Shields Fan Club, we know now you feel! All you lost, future Shieldettes that have had nothing to do since Les quit working at Discount Records and Go Jimmy Dub broke up. We know about all the nights you lay in bed and wondered if there would ever be an organization dedicated solely to this man's genius. Well, girls, put on your Ratz' singles and relax, because here's what you've been waiting for...the only official Les Shields Fan Club. The only thing you have to do is send your name, address, and an essay on why you want to be a Shieldette, and if your essay is one of the five best we receive, then you will win an official "I Remember Les" button. Send your essays to: Les Shields Fan Club, ANTHEM Magazine, P.O. Box #158324, Nashville, TN. 37215

The Few...The Proud...The Les Shields Fan!

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Next issue in ANTHEM: the return of Kent Orlando's BUNNIES FROM HELL column, an interview with yet another local artist, lotsa reviews and maybe even a surprise or two...only in ANTHEM!



(Continued From Page Five)

Thom King, Publisher, TAKE ONE Magazine. After spending a vast fortune trying to publish three magazines for Tennesseans, Thom went to become the Chief Staff Photographer for the U.S. Pavillion at the '82 World's Fair, where he shot photos for the White House and The National Archives. Now that that gig is over, Thom is going for the bucks in the lucrative field of women's accessories.

SINGLES: 5)Men Without Hats, "Safety Dance"; 4) John Cougar Mellencamp, "Pink Houses"; 3)Men Without Hats, "I Like"; 2)Prince, "Delirious"; 1)Was (Not Was), "Knocked Down, Made Small, Treated Like A Rubber Ball".

ALBUMS: 5)Various Artists, THE BIG CHILL soundtrack; 4)Big Country, THE CROSSING; 3)Joe Jackson, MIKE'S MURDER soundtrack; 2)Men Without Hats, RHYTHM OF YOUTH; 1)Was (Not Was), BORN TO LAUGH AT TORNADOES.

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Kent Orlando, Contributing Editor, GRAB! Magazine, Associate Editor, ANTHEM Singles, 5)Culture Club, "Karma Chameleon", 4)The Alarm, "The Stand", 3)Prince, "Little Red Corvette", 2)Marshall Crenshaw, "Whenever You're On My Mind", 1)Joan Armatrading, "Drop The Pilot".

Albums, 10)Pam Tillis, ABOVE AND BEYOND THE DOLL OF CUTEY, 9)Adam Ant, STRIP, 8)Bonnie Tyler, FASTER THAN THE SPEED OF NIGHT, 7)The Beat, TO BEAT OR NOT TO BEAT, 6)The Rubinoos, PARTY OF TWO, 5)The New Edition, CANDY GIRL, 4)Joan Armatrading, THE KEY, 3)Prince, 1999, 2)Michael Jackson, THRILLER, 1)Marshall Crenshaw, FIELD DAY.

Videos, 10)Stanley Clarke/George Duke, "Heroes", 9)Cyndi Lauper, "Girls Just Want To Have Fun", 8)Wham-U.K., "Bad Boys", 7)U2, "Two Hearts Beat As One", 6)George Clinton, "Atomic Dog", 5)Herbie Hancock, "Rockit", 4)Marshall Crenshaw, "Whenever You're On My Mind", 3)Michael Jackson, "Thriller", 2)Bonnie Tyler, "Total Eclipse Of The Heart", 1)Michael Jackson, "Billie Jean".

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(Continued From Page Five)

by Lionel Richie and Smokey Robinson add to the pleasure.

THE NEW EDITION, MORE RAPPIN' & MISC. FUNK

I would be amiss if I didn't take time to mention the hottest, most talented band on the scene the past year, New Edition (take a peek at the review section for Kent Orlando's review of the band's debut...).

Honorable mention, or, should I say, I expect you to add these to your collection by Monday, go out to: Run D.M.C. for "It's Like That", Lakeside's "Raid", Whodini's "The Haunted House Of Rock", Finis Henderson's "Skip To My Lou", Fatback's "Is This The Future?", Mtume's "Juicy Fruit" and Midnight Star's "Freakazoid" and "No Parking On The Dance Floor". (Oh yes, a final note, lest we forget: Sexual Harassment's outrageous 12 inch, "I Need A Freak".)



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(Continued From Page Three)

found in the local bargain bins for next to nothing. One video managed to make it off this album & onto MTV, but only god (& the record company) know how.

This is an excellent debut album, nonetheless. Francour's gruff, rasping sandpaper vocals treat the image-laden songs here with the desperation & respect that they deserve. The themes are familiar here, & as American as Mom & Apple Pie: street-life, girls, cars, fights, & the never-ending grind of the working class. UNDER THE BOULEVARD LIGHTS is worth the price of admission if only for his priceless rendition of Elvis Presley's "Don't Be Cruel."

D.B. Cooper...BUY AMERICAN (Warner Bros.)  
...DANGEROUS CURVES (Warner Bros.)

After an independant debut album on the Blue Collar label in 1980, D.B. Cooper (the band, not the infamous skyjacker...) released these two jewels within a year of each other, promptly disappearing from the music scene altogether. T'is a shame, also since these two vinyl platters contain more potential hit singles than any two Styx or Journey outings put together. A hard-driving mixture of power-pop & roots inspired rock, these two albums are among those rare masterpieces to be found only in the...LOST & FOUND!

Next issue, we give the women in rock their chance to be ignored. Classic unknown releases by Kate Bush, Rachel Sweet, Fanny & Carolyn Mas that all deserve a place in your record collection...

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# ON RECORD

## Stones

the Rolling Stones  
UNDERCOVER

Mick the Boneman, Keef & all of da boys have been bildest the "Greatest Sucking Rock & Roll Band In Da Whole Wide World" for so long that we tend to take da boys a bit for granted. The truth is, the tones are the most flexible band, perhaps, in the world; like a psychotic chameleon, they've survived twenty years at the helm of the biggest bunch misfits playin' the most dangerous game in town, that's rock n' roll to you, mister, and they've kept up with the changes in time like nobody's biznis...

So now it's damn near '84, the year of Orwell's worst nightmare (by the way, go back & read the damn book again, I know you haven't picked it up since English Lit Ol but if you've half a brain, it'll scare the bejeebies outa ya!); and the Stones, fer a lova god release a song with a political tatement like "Undercover", proving for once & fer all that there is life after prty, ya know.

The rest of the album ain't too bad either, bunkie! "She's So Hot" sorta flows offa yer turntable & inserts itself in your wn bad ear, the reggae-influenced beat of "Feel On Baby" will shake, rattle & roll yer wisdom teeth; while on side numero two, such little pretties as da super-funky "Too Much Food" lay a chill in on yer spinal fluid. All in all, pretty potent stuff from a buncha boys old enough to be some of you reader's fathers. After twenty-something odd years that have spanned three decades, I think the tones have earned any title they're given. UNDERCOVER retains their crown...

...starlight

## U2 Live

U2  
UNDER A BLOOD RED SKY

Just in time to hit the Christmas market, as well as to tie in with their special seen on HBO and MTV, UNDER A BLOOD RED SKY is a mini-album of live material culled from U2's successful 1983 world tour. This work, though above average in production and execution, is nonetheless a commercial release

cashing in on the increased popularity the band achieved in the past year with their excellent WAR lp. UNDER A BLOOD RED SKY manages to cover the band's better known songs, such as "Gloria", "I Will Follow", "Sunday Bloody Sunday" and "New Years Day"; the remainder is merely filler. A good addition to your U2 collection, perhaps, but certainly nothing more than a premature live album from a growing (though hot!) young band.

...Keith A. Gordon

## New Edition

The New Edition  
CANDY GIRL

The first time "Candy Girl sizzled out of my car speakers, my car jammed.

No, no, it didn't break down or anything (jeez, you people are so white...), I mean it JAMMED!! Yep, sucker reared up on its hind wheels like a hooded cobra, snorted once and ROCKED its way down the road, rudely drop-kicking panic-stricken VW's and startled, stumbling 18-wheelers alike out of its way with what can only be termed now, in the aftermath of impossible hospital bills and a numbing ice-rain of lawsuits-a gleeful disregard for human life.

I laughed like a four-year old the whole time.

Until the helicopters showed up.

I wish I could tell you that "Candy Girl"-the title track from the New Edition's first album-was the worst song of the bunch; that these five wunderkinds-none of them older than 15, yes, I know, it is disgusting, isn't it-had alchemized from the aether the sort of debut album that'd make George Clinton or Michael Jackson sigh, shake their heads in mute bewilderment and take up mutually satisfying future careers in, oh, tax auditing, say-or real estate. I wish I could, but I can't.

None of the songs here are any better than "Candy Girl"...

...but none of them are any worse,

For those of you out there unlucky enough to have missed these guys thus far (and, given the way radio programmers have traditionally recoiled in sweaty-palmed horror of any black artist not produced/

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written/created/owned by Quincy Jones, Nile Rodgers or Lionel Richie, odds are that's any and all of you not giving a listen to good guys WVOL on at least a semi-regular basis), the New Edition do the most uncanny Jackson 5 impersonation (and I do mean the Jackson 5, as opposed to the latter-day Jacksons-you know, "ABC", "The Love You Save", "I'll Be There" and Michael Jackson\* as the world's first REALLY popular black eunuch singer?) in the history of the western world. Proof positive that one need not wait until death for reincarnation to occur.

Now, I'm fully aware that puffing these five scruffy-looking kids (well, on the front cover, anyway-they've been shoe-horned into suits on the back. Look like the illegitimate sons of Smokey Robinson and the freakin' Miracles, f'chrissakes...) to such rarified heights naturally results in a heavy load of balloned expectations; not to worry, these kids have already staked their claim to the arena the Jacksons left behind, and I don't think they're going to leave QUIETLY...

...and no reason they should; this album is HOT! "Best cuts" on a party album (this is a party album, you know) are pretty much a matter of personal taste-more so than with more "serious" types of music; either a song makes you want to give it up or it doesn't, no arguments either way-but I favor "Is This The End?" (best bet for next single-a soft, aching ballad that'll probably send BOTH of you scurrying in search of some place private), "She Give's Me A Bang", "Popcorn Love", and "Jealous Girl".

Look, if you need your music grim and humorless, laden with personal and political angst (a la' the increasingly absurd "Mellow Mafia" of Southern California, as typified by dinosaurs Graham Nash, Paul Kanter, Steve Miller, any ex-member of the Eagles, etc.-"What do you mean 'have fun?'" Music isn't meant to be 'fun', dammit! \*grumble mumble\* razzin frazzin whippersnapper...the brown acid is bad acid...\*mumble bumble\*...)-pass this one up, okay?

Rock 'n' roll, after all, is for the young at heart.

...Kent Orlando

\*Where IS he now, anyway?

ANTHEM Magazine  
P.O. Box 158324  
Nashville, TN.  
37215

# Ramones

The Ramones  
SUBTERRANEAN JUNGLE

Hey ho, let's go, punk is our salvation! And seeing how SUBTERRANEAN JUNGLE is, by far, the best release of the year, The Ramones are our salvation, too!

SUBTERRANEAN JUNGLE carries forth the eternal three-chord song with pride, style, and energy. This album makes it easy to see why The Ramones are one of the best bands of the century. It's extremely refreshing to know that at least there's one band that hasn't released a bad record since their inception, and, if they have their way, they never will.

On SUBTERRANEAN JUNGLE, the Forest Hill Four are at their peak. Even though this is a sad 'good-bye' to Marky, Joey's vocals are better than ever. Dee Dee's done some of the best writing of his career, and Johnny? Well, Johnny's done just great!

So, in your local record store, among the contemporary Christian music, the so-called pop/rock and heavy metal, The Ramones shine like a beacon in the night... once again.

...Johnnie

# Nils

Nils Lofgren  
WONDERLAND

Yes, this is yet another new album release by rock's perennial lost journeyman, Nils Lofgren. Way back when, those of us who were around remember Nils as the critic's darling for his work with the much acclaimed band Grin, and his early solo work. Somewhere along the way, though, Nils seemed to lose his otherwise powerful vision of rock AS roll and began to...shall we say, stagnate a bit?

So what does WONDERLAND have to offer that Nils' last umpteen solo elpees don't? How about a killer single in "Across The Tracks"? Lest we forget, there's a tasty little cover of the old Stones' cover, "It's All Over Now". A few original tunes, a coupla ballads...it all adds up to a strong, if no extremely commercial stuff.

...starlight



# Tom Tom Club

om Tom Club  
LOSE TO THE BONE

CLOSE TO THE BONE has tongue-in-cheek it and extraordinary insights into love affairs. It even has a couple of rare vocal appearances by Chris Frantz.

CLOSE TO THE BONE has an accumulation of new sounds and lots of caribbean rhythms, and even a busier cover than the first one. LOSE TO THE BONE has a great single called "The Man With The Four Way Hips" and a nasty little 'naff-off' song called "Never Took A Penny"; this album even has a cute little lullaby called "Bamboo Town". So take heed, avid Byrne, because the Tom Tom Club is armed and ready to take on the world...or at least the progressive dance clubs this side of the pecos.

...Johnnie

# Cyndi

cyndi Lauper  
HE'S SO UNUSUAL

Some stuff! SHE'S SO UNUSUAL is the world's introduction to the talents of a one Miss Cyndi Lauper, and what an introduction it is! A first-rate interpreter, Lauper's flexible vocals cover a wide-range of material, beginning with The Brains' "Money Changes Everything". The single, Robert Hazard's "Girls Just Want to Have Fun" is next, and it is F-U-N with a capital F! (Check out the video on MTV for a definition of the spirit of female power pop).

Lauper's cover of Prince's "When You Were Mine" rivals its creator for sheer balls (this version even out-shines that done by one of the crown princes of rock, Sir Mitch Ryder!). Original material includes the flashy Gene Vincent-inspired "She Bop" and the supra-fun "I'll Kiss You" (and if Cyndi ever makes it thru Nashville, I'll certainly take her up on the offer...). The title cut is a paraphrased cover of Al Lewis's 1929 gem, "He's So Unusual".

So there you have it...nothing on this album is particularly earth-shattering, but it is a hell of a lot of fun. Could anyone want more from

a lady?

...Keith A. Gordon

# Clarence

Clarence Clemons & The Red Bank Rockers  
RESCUE

Yep, here's yet another of Springsteen's ultra-talented E Street Band steppin' out to release his own solo album; this time it's the 'Big Man' himself, Clarence Clemons and his ass-kickin' Red Bank Rockers and a hell of a first album titled RESCUE.

Clemons has assembled an awesome band on this collection of R & B shouters, including several members of the New York "Music Mafia" such as Desmond Child (co-writer of three songs here), Ralph Schuckett (producer of Ellen Shipley, as well as this lp) and background vocalists Ellie Greenwich, Ellen Shipley, Rouge (Miriam Valle, Maria Vidal & Diana Grasselli) and, you guessed it, Bruce himself...

RESCUE kicks off with a "Nuthush City Limits" clone, "Jump Start My Heart". A bit of filler, perhaps, but then the grooves jump up and grab ya by the ears when they jump into "Rock 'N' Roll DJ", a smoker. A nightmare familiar to all of us is covered in "Money To The Rescue", Side One ending with the jumpin' single, "A Woman's Got The Power".

A slow, powerful "A Man In Love" opens Side Two, moving into "Heartache #99", a tune so funky, so soulful, the damn thing drips. Springsteen throws another original number on here with "Savin' Up", and the whole party ends with the honker "Resurrection Shuffle". Clemons' sax sings thru RESCUE like a bird in flight and J.T. Bowen's vocals matches the material heart to heart...

It's amazing that the best music being made in America today is being made by the small, albeit talented Springsteen family (Springsteen himself, Gary "U.S." Bonds, Little Steven & The Disciples of Soul, the original Asbury Park party band, Southside Johnny & The Jukes and now, Clarence and his boys...). If you want the best new group release for 1983, snatch a copy of RESCUE.

...Keith A. Gordon

ANTHEM would like to begin a MUSICIAN'S REFERRAL column with the next issue, to be published in February. If you're looking for someone, drop a line to: ANTHEM Magazine, Dept. AX, P.O. Box 158324, Nashville, TN. 37215

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# Duran

Duran, Duran  
SEVEN AND THE RAGGED TIGER

Dance, dance, dance. This is a souped up, over-produced, superbly coiffured classic dance album. This bunch of pretty young faces have out-Chiced Chic; out-rhythmmed Kajagoogoo; and their cover has out-dressed Roxy Music.

Ladies and gentlemen, this is the third release from Duran, Duran; oozing with such sophistication and worldliness that it could lead one to believe that the British Fab Five are growing up. SEVEN AND THE RAGGED TIGER is Duran's attempt at a more serious standing among their colleagues in the music business. Labeled as "clothes horses" and "one hit wonders", Duran proved with Rio that they were possibly one of the Best Dance Bands in the world, and SEVEN AND THE RAGGED TIGER proves that they intend to stay there.

Filled to the brim with catchy hooks ("New Moon On Monday" and "The Reflex"), Rhodes' two-finger synthesizer genius ("Tiger, Tiger", "I Roll The Dice"); the massive Taylor rhythm section ("Shadows Are On Your Side"), and loads of pop star charm; SEVEN AND THE RAGGED TIGER lets them have their cake and eat it too. They can keep their money-making teen audience and yet receive the respect this album entitles them to. But please, please tell me now, is this something only the little girls will appreciate?

.....Johnnie

# The Jam

The Jam  
SNAP!

It's a real disgrace, a downright cryin' shame that a band as important, as influential, as seminal as The Jam never even came close to making a dent in the American music scene. The primary singles band of the seventies in England, it was the very tail-end of their career that saw any sort of recognition for the band on this side of the Atlantic.

SNAP! is a two-record compilation of The Jam's best material over their all too brief life-span, including many of their U.K. singles. Twenty-nine tunes collected here, all showing the bands talents and upholding their reputation as the best English band since The Who.

Side One begins with "In The City" and takes a quick, enjoyable run through "All Around The World", "The Modern World" and "News Of The World", among others. Side Two sees their inspired cover of The Kinks' "David Watts", as well as their street-level rocker, "Down In The Tube Station At Midnight." "Going Underground", "Dreams Of Children" and "That's Entertainment" help fill out Side Three, and Side Four holds several jewels, including The Jam's (only) American hit, "Town Called Malice"; their last studio release, "Beat Surrender" and their fantastic Motown-inspired classic, "The Bitterest Pill (I Ever Had To Swallow)"...easily the best single of 1982.

The final judgement: SNAP! is a great compilation, a necessity for any fledgling record collection; a welcome addition to the hard-core fan's collection, also.

---

RECOMMENDED READING: THE JAM: A Beat Concerto, written by Paolo Hewitt. An insightful look into The Jam's career, as well as the English music scene in general.

...Keith A. Gordon

# Boy George

Culture Club  
COLOUR BY NUMBERS

Here's to Boy George and Culture Club, who have more soul in their painted bodies than they know what to do with. COLOUR BY NUMBERS takes us down the golden Motown road. This album is a beautifully polished work of ballads and dance tunes, seasoned to perfection by Boy George's lovely voice and Helen Terry's beautiful background vocals.

COLOUR BY NUMBERS takes Culture Club from cult figures to musicians with a large and wide-ranging appeal. Radio favorites "Karma Chameleon" and "Church Of The Poisoned Mind" will hopefully open the ears of those less fortunate ones who are still getting hung up on the way Boy George looks. If my faith in humanity has not been misplaced, then COLOUR BY NUMBERS will bring Culture Club the super stardom that has been so long overdue. That is, if people will listen to the music with their ears and not their silly prejudices. Then the world will finally awaken to this band's great potential. The moral of COLOUR BY NUMBERS: the clothes don't make the band.

.....Johnnie

# 1983: The Year In Music

by Keith A. Gordon

By any standards, 1983 was a wild & woolly, strange & somewhat satisfying year for music; sort of like the feeling one experiences just before you fall asleep: you know it feels nice, but you don't really know why.

We'll cut through the dreck and the commercial bullshit with the cold hard steel of this IBM Selectric, summing all of the following with but one word: Def Leppard, Hall & Oates, Journey, Loverboy, Styx, Thomas Dolby and Krokus...all are a waste of vinyl, all are merely "shit"!

David Bowie surprised the world with his Nile Rodgers' produced LET'S DANCE, his most popular album ever, a pleasant mix of pop and mystery.

Michael Jackson ruled the charts the entire year with his multi-talented, unbelievable THRILLER. Containing two sides of hit singles, THRILLER dominated the American music scene in 1983 with "Billie Jean", "Beat It", "Want To Be Startin' Somethin'" and others, selling over ten million copies.

Several bands released their second album to mixed reaction. Men At Work's BUSINESS AS USUAL got the same overkill treatment as their initial release, CARGO. Yielding several singles, the most notable were "Overkill" and "It's A Mistake".

Boy George and Culture Club, fresh from the success of their excellent debut lp, KISSING TO BE CLEVER, released an excellent sophomore attempt in COLOUR BY NUMBERS. Boy George's vocals get better by the day, with the band's material experiencing a gradual maturity, also.

Both the Ramones and Graham Parker released above average, if overlooked lps during the past year. The Ramones' SUBTERRANEAN JUNGLE contained their amazing cover of the Chamber's Brothers "Time Has Come Today", while Graham Parker's THE REAL MACAW shined with a renewed spirit and maturity, prompted by Parker's recent marriage.

Motown celebrated their twenty-fifth anniversary with twin releases, TWENTY FIVE YEARS OF #1 and THE MOTOWN STORY, both collections of hits by every star that

ever shone in the Motown stable.

Prince's 1999, though released in '82, broke loose last year with three hit singles, "1999", "Little Red Corvette" and "Delerious". On the other hand of punk/funk, Rick James was certainly uninspired when he recorded COLD BLOODED, and it shows.

As mentioned elsewhere in this issue, the best new soul release was the New Edition's CANDY GIRL, an lp containing nary a bad cut.

Debut albums by Berlin (PLEASURE VICTIM), ABC (LEXICON OF LOVE), REM (MURMUR), Little Steven & The Disciples Of Soul (MEN WITHOUT WOMEN) and Clarence Clemons & The Red Bank Rockers (RESCUE), all proved that there is life still left in rock 'n' roll.

Nashville's local scene matured in 1983, also, with several bands releasing promising, if not downright polished vinyl. So, to end this first ANTHEM "Year In Music" column, I will present the first annual ANTHEM Magazine Nashville Music Awards...

Best single/45 Release:

Practical Stylists'..."General Beat"

Best Album Release:

Jason & The Nashville Scorchers...  
FERVOR

Best Male Vocalist:

Threk Michaels

Best Female Vocalist:

Donna Frost, The Bunnies

Most Pathetic:

Factual

Biggest Rip-Off:

The Electric Cowboy Pop Festival

Best Live Band:

The White Animals

A word and a special thanks must go to Bruce Carlock and the folks at Cat's Records. Cat's support helped the local music scene grow and mature. Cat's also brought several "new music" acts to town that never would have made it if we had waited for Sound Seventy to do it (thank Cat's for The Psychedelic Furs, Wall of Voodoo, Bow Wow Wow, and others.). So from ANTHEM, THANKS to Bruce, Steve, Rick, Chuck and all the others!

# Message



To Les Ratz...or Most or Dub...or is it  
Sheilds? Anyway, congrats from the Sheildettes.





Lowell Shaw

*HOT WAX  
HOME TAPING  
THREK MICHAELS  
PRACTICAL STYLISTS*

# An *Anthem* Extra!

Dec  
'83

## Following That Rock & Roll Star...

By Keith A. Gordon and Greg Gordon

In these days and times, the world of rock music is a mega-billion dollar business. With recording income, concerts, merchandising, corporate tax shelters, the one-time anthem of the children's rebellion, rock and roll as typified by its early heroes: Elvis Presley, Little Richard, Chuck Berry and the other pioneers, became yet another commercial wasteland, a plastic paradise, a Hollywood on wheels. In this day and age of heavy metal monsters, anti-corporate capitalists and millionaire musicians, there are too few REAL people. Far too few...

Nashville's own Threk Michaels is one of those few, a naturally friendly individual who is as at ease with fans and friends as he is with recording executives and superstars. Most of all, Threk is sincerely and hopelessly in love with this creature we call rock and roll...so much so, that he has recorded, produced and distributed his own albums, four of them to date. His most recent, FOLLOWING THAT ROCK & ROLL STAR, is a wonderful collection of roots-inspired rock music, a masterpiece of self-production, a pastiche of styles and influences. He is a powerful lyricist, cutting through the hyperbole and symbolism inherent in the art form to create a potent, sometimes terrifying portrait of love, life and laughter. He is a painter of sorts, of great vision...

I spoke with Threk for ANTHEM last fall, our conversation ranging from his past, his influences, his future plans. Threk is an intelligent, creative man, and it is with great pleasure that I am able to present to you this conversation with Threk Michaels, as he FOLLOWS THAT ROCK AND ROLL STAR...

### HOW DID TREK MICHAELS GET STARTED?

Well, I was like everybody else. The main thing you want to do when you're a teenager, you basically want to free yourself from all of the parental hassles, the school hassles...everybody I know, even now, is trying to get free from all the people trying to tell them what to do and how to do it and where to do it. Control...to me, music seemed like a way that you could get out from underneath all that control and be free.

TREK, YOU POSSESS AN ABOVE AVERAGE KNOWLEDGE OF POPULAR MUSIC, WHICH ARTISTS HAVE INFLUENCED YOU THE MOST?

Like most people our age, I was real little when the Beatles were big, but their impact was so big because

they were on the radio and they were on television...they had a big impact because the media just took them and went crazy. Also, black music; I really listened to a lot of the Motown stuff. It wasn't individual artists as much as all of the songs on the radio which influenced me...whether it was the Four Tops, or an Al Green record, or Marty Robbins...I used to hear Marty Robbins' cowboy ballads.

HOW OLD WERE YOU WHEN YOU DECIDED THAT ROCK & ROLL WAS ALL THAT YOU WANTED, WHAT WAS THE DECIDING POINT?

About fourteen or fifteens years of age...you start thinking you want to find a way out. You're trying to find your adolescent identity.



## Anthem speaks with Threk Michaels

LIKE THE STORIES THAT SPRINGSTEEN TELLS ABOUT BEING ALIENATED, BEING THE ODD MAN OUT?

Exactly...Dylan had the same experience. That loneliness you feel, it's the James Dean thing, but it goes back before Dean. Since the early '50s, people have been more restless than ever...but restlessness is American. In the 1800's, everybody went west; the kid, sixteen, would say, "I'm going to go and find an oil well or gold or something", so the kids today are saying, "yeah, I've got to go out and find something!"

WHEN DID YOU START PERFORMING PUBLICALLY?

When I was sixteen, I quit school and got an offer from this production company forming these show groups, these real 'Las Vegas-styled' show groups.

We had little 'Beatle' haircuts and we had to wear these jumpsuits. There were three girls and five guys, and we did "Johnny Mann" versions of 'Tie A Yellow Ribbon' and other top forty hits. We played all these big hotels; we played Vegas with Tom Jones, played Vancouver, New York, Boston...all these places. I auditioned as a singer, and I played drums a little, and piano. It was like a "Mister Entertainment" type thing, because everybody was young and quite cute. We were paid well, though, transportation, and we got to see America.

WHERE DID YOU GO FROM THERE?

I ended up in a band called "Earth Opera", we did our own album and we sold it at high school concerts. I'd started writing; I'd been writing lyrics, and the guitar player wrote the music. I started getting dissatisfied with the music we were playing, it was real mainstream rock, current material. It was fun, but it only had so much depth to it. I'd been playing guitar, though, for about a year and a half, and I wanted to write music, too...creating that separate identity I'd wanted since I was fourteen.

I started listening to Dylan, Gordon Lightfoot, Jim Croce...and I started writing more reflective, mature material. I didn't want to stay seventeen forever, and I wanted to get into something, some kind of music that I could grow up with.

HOW DID YOU COME TO RECORD YOUR FIRST LP?

I'd been writing these songs...I'd gone to New York City, looking for Dylan's ghost, basically. There were these painters, down in Washington Square, and this

guy asked if he could paint me, and I liked it so much that I used it on the first album cover.

About the first album, though...I had this great idea that if I recorded an album, I could take it to John Hammond... who discovered Dylan, Springsteen...and he would sign me, I would be the next big thing. I had this friend, Tommy Wells, who lives here...he's played with RPM, Gene Cotton, a great talent; he had a friend who had a studio in Detroit. So I took a Greyhound bus to the "Motor City", I slept on this guys couch and said, "let's record". I sold everything I had and put the album out.

DID YOU GET TO MEET JOHN HAMMOND?

I'd tried to find him, because I'd read this biography on Dylan and now John Hammond had discovered him, and all these others: Aretha Franklin, Springsteen, Count Basie...just about everyone who's mattered during the past fifty or so years. I called and he answered his own phone--no secretary. I took him a copy of the album, but I didn't get to see him that time. I called a few weeks later and he said he'd liked it. An amazing man.

So I moved to Nashville, because I was starving in New York and I had friends here. Here in Nashville, I recorded my second album, SONGBOY TRAVELER. I had written the songs in New York, and I arrayed ten songs that fit together for an album. I got enough money together to press 200 copies...a real collector's item! I immediately sent a copy to John Hammond.

I spoke with him a couple of weeks later and he said he really liked it. I wanted to see him, so I said that I'd be in New York and I flew in about three weeks later and got to talk with him. He played my first album... we talked for a while and he made a call to Clive Davis. As it worked out, nothing ever happened. He did say, though, "Threk, there's something special about you!"

I came back to Nashville and I thought, "this is it, I'm making progress." I waited five months and that's when I began playing on the street corners--I played down in Centennial Park with the muggers and the junkies, all these people with ghetto blasters running around, and there I was with my harmonica and my guitar...so I moved from there to right in front of the Exit/In.

I never stopped, never gave up hope. I went and recorded a new album titled,

I AM JUST A TROUBADOR, with a song dedicated to John Hammond. It got a small amount of airplay on Rock 106.

THERE'S A DEFINATE EVOLUTION IN YOUR WORK FROM YOUR EARLY ACOUSTIC MATERIAL.

Well, I realised that the first three albums had been done acoustically, and it was coming off like an anachronism. I had taken all of my early albums to all of the record labels and I knew that I was going to have to sound more modern if I was going to get a record contract.

I talked to some friends and I realised that I was going to have to have a band, so I went out and mortgaged everything that I owned and I got enough money to record with a full band.

SO YOU FORMED THE BAND 'THREK'?

Yes...it was so hard, also; I had wanted the band that played on the lp (FOLLOWING THAT ROCK AND ROLL STAR) to also play live. We've rehearsed a couple of times, but so far, it's just a concept.

ISN'T PRODUCING YOUR OWN ALBUMS A BIT SERIOUS, NOT TO MENTION, EXPENSIVE?

That's no joke, it is expensive. If it's the only way I can get out what I want without compromising, then I'll continue to do it. You can get in with organizations and people who can help you if you're willing to do things their way, which means compromise...I can't do that.

WHAT ARE YOUR FAVORITE STYLES OF MUSIC?

The kind of music I like most, that which I listen to most is mostly based in the American tradition: blues, some country music, folk, and certainly rock and roll. I listen to whatever combines these elements...whether its The Band, or Odetta, or Bob Seger.

DO YOU THINK THAT ARTISTS AND WORKS LIKE SPRINGSTEEN'S 'NEBRASKA' OR LITTLE STEVEN & THE DISCIPLES OF SOUL'S ALBUM WILL OPEN UP A MORE HONEST STYLE OF MUSIC?

It's funny...right now, that sort of style seems like the exception to the rule. I'm dedicated to that openness and honesty

and I'll do it on this level, on my own. If it's just privately produced music, I'd rather do that than become dishonest... you've got to sleep at night with yourself.

I don't think honesty has ever been a trend...they tried to make it into one with the folk artists, and it turned into pop, purely commercial.

WHAT ABOUT YOUR NEXT ALBUM, 'THE FALLEN ONE'?

All of my albums have, basically, introduced Threk Michaels. The first one, INTRODUCING THREK MICHAELS, was about my life in Greenwich Village. The next two were settled, acoustic folk. FOLLOWING THAT ROCK AND ROLL STAR had a definite, harder edge. A big step, it was much more aggressive.

The next step is THE FALLEN ONE. What happens when you get out there and reach for it. There's always a fall along the way as you're following that rock & roll star. As you follow your vision, you stumble upon obstacles along the way... it's natural to fall. The secret, though, is that you've got to learn to deal with falling down and, more importantly, how to get back up...



THREK MICHAELS

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